HUMA 2660 Introduction to Chinese Painting

Fall 2019          Mon & Wed 10:20-11:50 am LTH
Instructor:        Prof. Li-tsui Flora Fu  hmltfu@ust.hk
Office hours:      Tue 2:30-4:00 Wed 2:00-3:30 Room 3359

Course Description
This course introduces Chinese painting in a chronological order, from the Six Dynasties down to the twentieth century, giving equal attention to technique, stylistic analysis, and interpretation in historical and cultural context. Through lectures and in-class discussions, this course aims to develop students’ ability to read and analyze the visual languages found in different genres of Chinese painting, and their ability to react critically to artworks and to make reasoned evaluations based on their understanding and appreciation of different pictorial traditions in China. As a Chinese Communication course, students’ speaking, reading and writing abilities are assessed through class participation, essay writing and oral presentations.

Intended Learning Outcome
After taking this course, the students will
1    have a basic understanding of the trends, styles and evolution of Chinese painting
2    be able to apply the taught concepts and visual analysis to their appreciation of traditional Chinese painting as well as contemporary art works
3    be able to review and report on an exhibition of art works in an informed manner

Course Outline
W1    Sep 2    Introduction and Organization
      Sep 4    Early Figure Painting
W2    Sep 9    The Rise of Landscape Painting
      Sep 11   Monumental Landscape
W3    Sep 16   Search for Realism and the Northern Song Academy
      Sep 18   Poetry, Painting and Calligraphy: The Birth of Literati Painting
W4    Sep 23   Paintings from the Southern Song Academy
      Sep 25   Southern Song Chan Painting and the Abbreviated Brush
W5    Sep 30   Chinese Art under the Mongols: The Establishment of Literati Painting
      Oct 2    Chinese Art under the Mongols: The Four Great Masters
      Oct 4-7  Optional field trips:
              Ink Asia 2019: Hall 3, Hong Kong Convention and Exhibition Center
              Sotheby’s Hong Kong Autumn Sale Exhibition: TBA
W6    Oct 7    Public Holiday
      Oct 9    Quiz I
W7    Oct 14   Painters of the Great Ming: The Early Ming Painting Academy and the Zhe School
      Oct 16   The Wu School: Shen Zhou, Wen Zhengming and other Literati Painters
W8    Oct 21   Tang Yin, Qiu Ying and the Suzhou Professionals
Oct 23  Dong Qichang and the Late Ming Non-Conformists
W9  Oct 28  The Early Qing Orthodox Masters and Qing Court Painting
Oct 30  Chinese Art under the Manchus: The Individualists I
W10  Nov 4  Chinese Art under the Manchus: The Individualists II
Nov 6  The Eight Eccentrics of Yangzhou
W11  Nov 11  Field Trip: The Bei Shan Tang Legacy: Chinese Painting, CUHK Art Museum
No class. The field trip will be scheduled on a Saturday morning, on either Oct 12, Oct 19 or 26. Dates to be confirmed.
Nov 13  Quiz II
W12  Nov 18  Group Project Presentation I
Nov 20  Group Project Presentation II
W13  Nov 25  Group Project Presentation III
Nov 27  Group Project Presentation IV

Textbooks  (Two-hour closed reserve):
   (李渝譯，《中國繪畫史》Closed reserve ND1043.C2812 1984)
2.  王耀庭, 《繪畫》Closed reserve ND1040.W37 1985
   (Wang Yaoting, Looking at Chinese Painting. Closed Reserve ND 1040 W375 2000)

Course Assessment:
1.  Quiz I and II  (MC of slide identification and one comparison essay)  60%
2.  Group Project Presentation (Oral and written)  30%
   You will form a team with 3-4 classmates. The results of group projects are to be presented orally in class, with written reports handed in afterwards. Report guidelines and suggested topics will be provided by the instructor.
3.  Class participation  +5%
   You are encouraged to join discussion and ask questions during lectures and tutorial presentations. Three remarks or questions will be rewarded for one point, up to five points.
4.  Class attendance  10%
   Two points will be deducted for each absence from field trip and project presentations, up to 10 points.
Week 1-2
Reading Assignment
Cahill, “Early Figure Painting – The Han, Six Dynasties and Tang Periods”, *Chinese Painting*, pp. 11-24; *Chinese text* 早期人物畫 - 漢、六朝及唐 > pp. 15-27.
Cahill, “Early Landscape Painting – Six Dynasties to Early Sung” and “Sung Dynasty Landscape: The Middle Period”, *Chinese Painting*, pp. 25-34, 35-44; *Chinese text* pp. 27-42.
Wang, <筆端下決出生活(國畫的筆法)—山水畫>，<五代、宋(北方畫系、南方畫系>，《繪畫》，pp. 40-46, 132-139; *English text* pp. 49-56, 138-146.
Guo Xi’s Treatise on Landscape, 《林泉高致》 (to be handed out in class)

Reference readings

Reference images
《中國美術全集》繪畫編 vols. 1 & 2
故宫博物院藏《中國歷代繪畫》I & II
《故宫藏畫大系》I

Week 3
Reading Assignment
Cahill, “Bird, Flower and Animal Painting of the Sung Dynasty”, *Chinese Painting*, pp. 67-78; *Chinese text* pp. 61-70.
Wang, <徐黃二體>，《繪畫》，pp. 70-78; *English text* pp. 76-85.
Wang, <須知書畫本來同(繪畫與書法的關係)>，<文人畫精神的萌芽>，《繪畫》，pp. 138-143, 144-145; *English text* pp. 145-150, 151-152.

Reference images
《中國美術全集》繪畫編 vol. 3
故宫博物院藏《中國歷代繪畫》III

Week 4
Reading Assignments
Cahill, “Landscapes of the Southern Sung Academy – Ma Yuen, Hsia Kuei, Ma Lin”, “The Literati and Ch’an Painters of the Sung Dynasty”, *Chinese Painting*, pp. 79-87, 89-98; *Chinese text* pp. 61-70. 71-88
Wang, <雄渾空靈的風味>，《繪畫》，pp. 146-152; *English text* pp. 153-159.

Reference reading

Reference Images
《中國美術全集》繪畫編 vol. 3
《故宮藏畫大系》II

Week 5

Reading Assignment
Wang, ＜四大畫家＞、＜簡逸的花鳥人物＞、＜宋元的異同＞，《繪畫》， pp. 156-164; English text pp. 163-171.

Reference Readings
《元四大家》

Reference Images
《中國美術全集》繪畫編 vol. 5
《故宮藏畫大系》III
故宮博物院藏《中國歷代繪畫》IV
Hills beyond a River.

Week 7

Reading Assignment

Reference Readings
Richard Barnhart. Painters of the Great Ming: The Imperial Court and the Zhe School.
James Cahill. Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368-1850, pp. 82-96, 167-210, 211-248.

Reference Images
《中國美術全集》繪畫編 vol. 6, 7, 8
《故宮藏畫大系》III
故宮博物院藏《中國歷代繪畫》IV
《吳派繪畫九十年》
Parting at the Shore

Week 8

Reading Assignment

Wang, <南北二宗論> 《繪畫》, pp. 177-178; English text pp. 184-185.

Reference Reading
James Cahill. The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644.

Reference Images
《中國美術全集》繪畫編  vol. 7, 8
The Distant Mountains
The Century of Tung Ch’i-ch’ang

Week 9
Reading Assignment
楊伯達, <清代康、雍、乾院畫藝術>, 《中國美術全集》 vol. 10, pp. 13-33.

Reference Reading
聶崇正, <清初四家及其繪畫藝術>, 《中國美術全集》繪畫編  vol. 10
聶崇正, <郎世寧> 《中國百位巨匠》 No. 012.
聶崇正, <清代>, 《中國繪畫三千年》, pp. 292-97.

Reference Images
《中國美術全集》繪畫編  vol. 9
《故宮博物院藏清代宮廷繪畫》

Week 10
Reading Assignment

Reference Reading
胡海超, <論清初四僧的繪畫藝術>, 《中國美術全集》繪畫編  vol. 9

Reference Images
《中國美術全集》繪畫編  vol. 7, 8

Week 11
Reading Assignment
Wang, <西風吹來的漣漪>、<狂怪不羈的揚州畫壇> 《繪畫》, pp. 188-189, 190-193; English text pp. 195-199.

Reference Readings
薛永年, <揚州八怪與海派的繪畫藝術>, 《中國美術全集》繪畫編  vol. 11
萬青力, 《中國現代繪畫史：晚清之部 1840-1911》, pp. 69-145; 163-188
Reference Images

《中國美術全集》繪畫編 vol. 10
《中國美術全集》繪畫編 vol. 11
萬青力，《中國現代繪畫史：晚清之部 1840-1911》